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SEURAT

AND HIS

CONTEMPORARIES

COURTAULD
INSTITUTE

WILDENSTEIN & CO LTD
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SEURAT

AND HIS

CONTEMPORARIES

organised in collaboration with the
"GAZETTE DES BEAUX-ARTS"

The proceeds from the sale of
this catalogue will be given to
THE NATIONAL ART-COLLECTIONS FUND

January 20—February 27
1937

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SUPPLEMENT TO THE CATALOGUE

Since completing the catalogue, we have received further offers of important pictures from private collectors. We are therefore obliged to add this supplementary list.

HENRY-EDMOND CROSS

85 TOULON HARBOUR — *Canvas :* 25½ × 32 inches
Kindly lent by Madame Cachin-Signac

86 TOULON HARBOUR — *Water-Colour :* 10 × 7 inches
Kindly lent by Madame Cachin-Signac

LUCIEN PISSARRO

87 BAZINCOURT (1890) — *Canvas :* 20 × 25½ inches

GEORGES SEURAT

88 THE SEINE AT COURBEVOIE — *Canvas :* 23½ × 32 inches
Signed and dated 1884
Kindly lent by Madame Cachin-Signac

89 FIGURES IN A LANDSCAPE (1885) — *Panel :* 6 × 9¼ inches
Sketch on the Ile de la Grande Jatte
Kindly lent by Monsieur Laffargue

PAUL SIGNAC

90 THE WATER-MELON — *Canvas :* 23½ × 29 inches
Kindly lent by Madame Cachin-Signac

91 THE SAILING BOATS — *Canvas :* 20 × 24 inches
Kindly lent by Mlle. Parent

92 THE CHATEAU DE COMBLAZ — *Canvas :* 23½ × 36 inches
Kindly lent by Monsieur Lemonnier

93 SEASCAPE — *Canvas :* 25½ × 36 inches
Signed and dated 1887
Kindly lent by Madame Steiff

From considerations of space and hanging, we have, unfortunately, been obliged to omit the following from the main catalogue :

NUMBERS 2, 6 AND 27

Our best thanks for so kindly lending us their pictures are due to the following Museums and Collectors:

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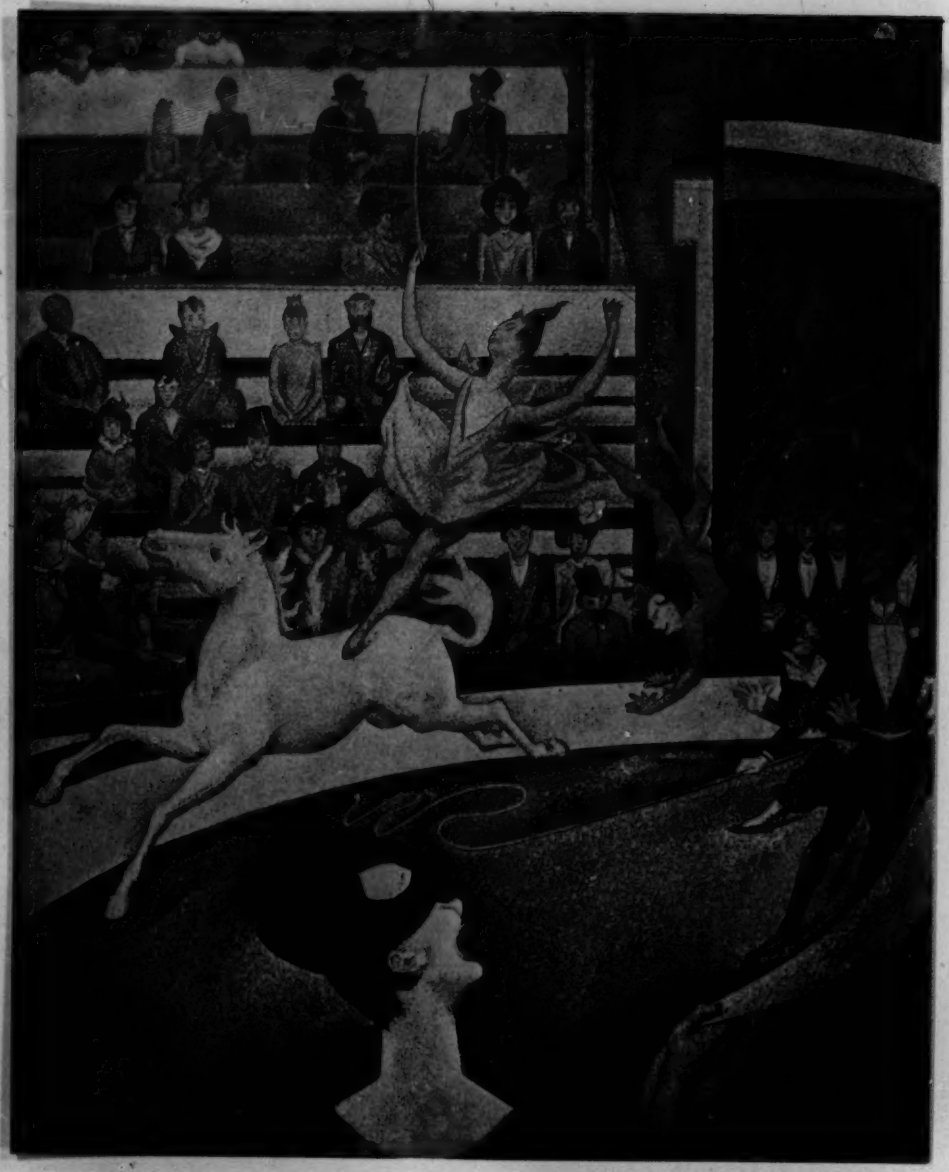
MADAME THEO VAN RYSSELBERGHE

MONSIEUR LAFFARGUE

The biographical notices on each artist have been written by M. Raymond Cogniat



LE CIRQUE **SEURAT**

THE NEO-IMPRESSIONIST MOVEMENT

by

PAUL SIGNAC

In 1884, towards the end of April, a few modest posters scattered on the walls of Montmartre and Montparnasse, contained the following announcement:

SALON DES ARTISTES INDÉPENDANTS
1884
autorisé par le ministre des Beaux-Arts et la Ville de Paris
Baraquement B
COUR DES TUILERIES
du 15 Mai au 1er Juillet

¶ LES ARTISTES INDÉPENDANTS

According to the regulations, any member might exhibit up to two works.

"Hut" B had been erected for a provisional department of the Postal and Telegraphic Service on a site formerly occupied by a few curious specimens of terra cotta architecture, relics of the Tuileries under the Empire.

This independent Salon had been organised by the artists whose works had been refused at the Salon des Artistes Français of 1884, the jury having been particularly severe.

402 artists responded to their appeal. Many of them were artists whose works had been refused by the Salon, while others who had been willing to submit their works to the jury took advantage of this unique opportunity of bringing their paintings before the public. For at that time there were no galleries and no picture-dealers for the organisation of individual and group exhibitions.

There was only the Salon des Artistes Français, the sole artistic function of the year, whose varnishing day was a veritable gala of "Art" and "Beauty," a pæan—at Ledoyen's restaurant—to the glory of those masters of the Avenue de Villiers and the Boulevard Malesherbes, who are to-day consigned to oblivion.

An example: No. 39 of the catalogue was the great success of the day:

ARMAND DUMARESQ (C.E.)
HORS CONCOURS
"La Lecture de l'Annuaire de la Cavalerie"

Outside this Salon, the unknown scum, the madmen described as "Impressionists"—"*Communists fit for the firing squad*"—as qualified by the eunuch Albert Wolff, the art critic of the *Figaro*—exhibited from time to time their strange and singular works in empty tenements. The first exhibition of this group took place in May, 1874, in the Nadar Gallery; the seventh and last in April, 1882, on the premises of the Panorama of the battle of Reichshoffen, whose cuirassiers had gone bankrupt. But rare were the visitors attracted by these exhibitions. And the only representative of French art, at home and abroad, was the Salon des Artistes Français. Never had the standard been so low.

The Salon des Artistes Indépendants therefore, sounded the tocsin of returning freedom. All who wished to be freed from the yoke of a jury, who wished to ignore political machinations and rewards, responded to its appeal.

Among the 402 exhibitors figuring in its catalogue we may mention:

Odilon Redon, with drawings and lithographs; Georges Seurat, with his great canvas, "Baignade"; Dubois-Pillet, portraits and "L'Enfant mort" (a souvenir of Zola's *L'Œuvre*); Charles Angrand, Normandy figures and landscapes; Henry-Edmond Cross, "Coin de Jardin à Monaco"; Paul Signac, "Pont d'Austerlitz" and the fences and grassy slopes of the "Rue Caulaincourt."

"Une Baignade (Asnières)," by Georges Seurat (110, Boulevard Magenta), was painted with large brush strokes, working one into the other, from a palette composed, like that of Delacroix, of sonorous colours and ochres. The contours are subjugated by the spot-technique; observation of the laws of contrast, methodical separation of the elements (light, shade, local colour, reactions).

Dubois-Pillet's figures were painted under the influence of the Renoirs of this period: "*His somewhat blonde vision endows the oil colouring with the inevitable and suave delicacy of a pastel.*" (Félix Fénéon: "The Impressionists in 1886.")

Angrand: "His brush, with calculated violence, works and ingeniously kneads a thick and plastic matter, churns it into relief, scrapes, scratches, notches and dabs." (Félix Fénéon, id.)

The painting of Henri-Edmond Cross, "Coin de Jardin à Monaco," is a large composition, of a nebulous and indeterminate harmony, and in no wise foreshadows the daring orchestration of his future work.

Signac's landscapes were painted with the pure colours of the prism, applied to canvas in tiny comma-like touches, in the impressionist manner and under the influence of his chosen masters, Claude Monet and Guillaumin, with whom he was to become acquainted later. The pigments were not, however, mixed on the palette.

These six painters did not know each other; in the chaos of this ill-presented exhibition their works passed without notice; but, drawn together by similar aims and by an identical conception of art, they soon met.

During the meetings which were held in the course of the Exhibition, they learned to know and appreciate each other. And when, on June 30, 1884, the Salon des Artistes Indépendants was founded, with a statute drafted by Dubois-Pillet, they formed part of the Committee. It was this Association which succeeded in freeing artists, for all time, from the oppression of the juries and from academical tyranny.

Its fiftieth anniversary was gloriously celebrated in 1934, at the Grand Palais.

No exhibition was organised by this Association in 1885. During that year, the painters who had formed the Association, worked, each on his own behalf, in the pursuit of the same studies.

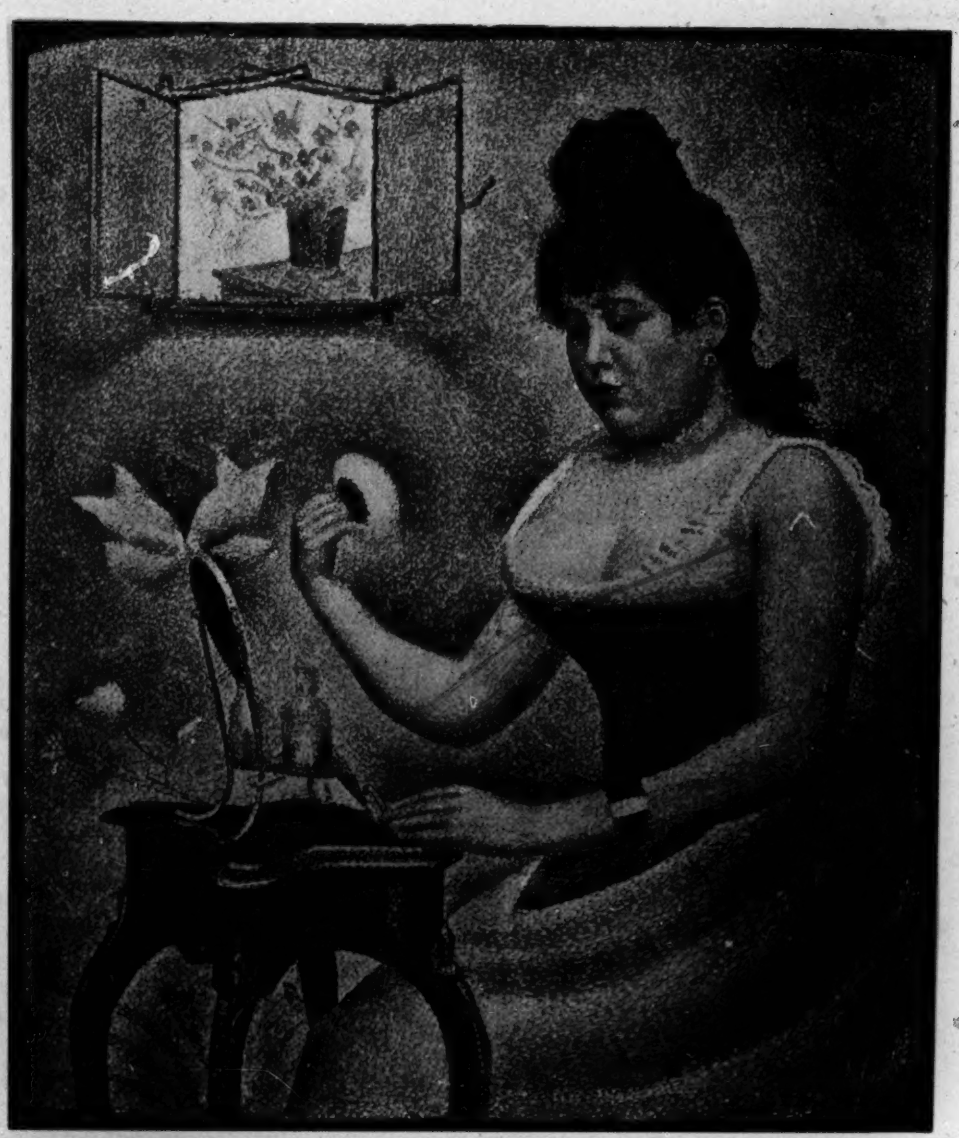
Seurat was a regular visitor at the "Grande Jatte," where he made sketches which served as material for the picture he was about to compose. Signac worked on the quays, where he made the acquaintance of Guillaumin, often painting easel to easel with him.

It was in Guillaumin's studio that he was introduced, trembling with emotion, to Camille Pissarro. In his turn, he presented his comrades to the two masters of the Impressionist school. Pissarro, who was a passionate lover of art and justice, was enthusiastically interested in the studies of his young colleagues and encouraged them with his approval. Following up his investigation of the question of transitions and proportions, a matter which had constantly exercised his faculties, he courageously inaugurated a new technique, which was akin to that of Seurat and his friends.

¶ The Eighth Exhibition

When, at the beginning of 1886, Berthe Morisot and her husband, Eugéne Manet, organised a further exhibition of the Impressionists, Camille Pissarro asked them to include the works of the Independent Group. Degas agreed to admit Odilon Redon, Georges Seurat and Paul Signac, but refused to include Dubois-Pillet and Angrand.

On the posters and in the catalogues, this exhibition was designated purely and simply "Eighth Exhibition of Paintings," without further qualifications, for Degas had refused to make use of the word "Impressionist." "I object to draughts," he said when confronted with the landscapes of Claude Monet. The Exhibition grouped the works of *Madame Marie Bracquemond, Mademoiselle Mary Cassatt, Messrs. Degas, Forain, Gauguin, Guillaumin, Madame Berthe Morisot, Messrs. C. Pissarro, Lucien Pissarro, Odilon Redon, Rouart, Schuffenecker, Seurat, Signac, Tillot, Vignon, Zandameneghi.*



LA POUDREUSE — **SEURAT**

It occupied the first floor of a large apartment house, 1 rue Laffitte (at the corner of the Boulevard des Italiens), above the Maison Dorée restaurant.

There, for the first time, were exhibited works painted with exclusively pure, separated and balanced pigments, mingled optically according to a rational method—the basic principles of the Neo-Impressionist school.

¶ The "Grande Jatte"

Georges Seurat, who was the initiator of this new technique, exhibited his picture "Un Dimanche à la Grande Jatte," a painting which was intended to proclaim the principles of the new school. Grouped around him were Camille Pissarro (who had insisted on exhibiting in the same room as Seurat), and his son Lucien Pissarro. Paul Signac showed works executed on the lines of a virtually similar technique.

In a criticism of this exhibition which appeared in *La Vogue* (Gustave Kahn, June, 1886), Félix Fénéon describes as follows the work of these innovators:

"*The Impressionist technique is based on the decomposition of colours; but this decomposition was to some extent arbitrary; a thick streak of colour in the midst of a landscape conveyed the impression of red; other emphases were underlined with green. Messrs. Georges Seurat, Camille and Lucien Pissarro, Dubois-Pillet, Paul Signac, decompose colour according to a voluntary and scientific method: This evolution dates from* 1884, 1885, 1886.

"*M. Georges Seurat was the first to present a complete paradigm of this new technique. His huge composition, the* Grande Jatte, *shows, in whatever section examined, a monotonous and patient work of spot-painting, a kind of tapestry here, in fact, there is no faking possible; there is no room for bravura; the hand may be heavy, but the eye must be nimble, true and informed; he may paint an ostrich, a sheaf of straw, a wave or a rock, the brush technique remains constant.*"

The *Grande Jatte* caused a scandal. It raised a veritable storm of insult and derision. On the day of the opening, the well-known Alfred Stevens went to and fro between the Maison Dorée and Tortoni's, recruiting those of his adherents who were installed at the tables of the well-known terrace, to lead them up to the Seurat and to show them the depths to which his friend Degas had fallen in opening the doors of his exhibition to such a series of horrors. He flung his money down at the turnstiles, leaving his change in his haste to rope in still further reinforcements. The monkey held on a lead by a woman dressed in blue aroused most particularly the mockery of these boulevardiers.

¶ The Group

Seurat, Lucien Pissarro, Paul Signac, exhibited three months later, together with their comrades Angrand, Dubois-Pillet and Henri-Edmond Cross, at the second Exhibition of the Société des Artistes Indépendants—from August 20 to September 27, 1886— "H[illegible] B, rue des Tuileries.

The Neo-Impressionist group had entered upon its official existence.

This first nucleus was completed by Maximilien Luce, Hippolyte Petitjean, Théo Van Rysselberghe, Henry Van de Velde, Finch, Hayet, Léo Gausson, Antoine de la Rochefoucauld and, later, Madame Lucie Cousturier and Madame Jeanne Selmersheim-Desgrange.

Every year, the Neo-Impressionists took up their quarters in the end room of the Salon des Artistes Indépendants, which they illuminated by their works. Their influence was experienced by many painters, who adopted the spot-technique for a time; their names are unknown to posterity, but their works often reappear on the market as genuine Seurats.

As a group or separately, the Neo-Impressionists were invited to take part in the important exhibitions of the XX and of the "Libre Esthétique," organised in Brussels by the far-sighted Octave Maus; other exhibitions took place in Belgium, Holland and Germany, where the new movement was at once warmly received; the new technique became known to the public and succeeded in obtaining further support.

In Paris, the exhibitions organised by the group in a blue-coloured booth in the Rue Lafitte scandalised the picture-dealers of the neighbourhood, and continued to reap their harvest of blame and praise. Facetious critics made a lavish use of paper confetti created for the carnival and supported their arguments with these inoffensive missiles.

¶ Technique

The technique commonly used by these painters was that of "division," employing as mode of expression the optical mixture of tones and colours and rejecting the method of palette mixing.

The following lines, dictated by Georges Seurat to his biographer, Jules Christophe, summarise the theory of which he was the initiator, and which he applied with genius:

"*Art is harmony ; harmony is the analogy of contrasts, the analogy of the similar gradations of tone, of tint, of line ; tone—that is to say, light and shade ; tint—that is to say, red and its complementary colours green, orange and blue, yellow and violet ; line—directions on the horizontal. These different harmonies are combined to convey an impression of calm, gaiety or sadness ; in gaiety of tone, the luminous factor dominates ; in gaiety of tint, the factor of warmth ; in gaiety of line, the upward direction ; calmness of tone is the result of an equal combination of light and shade ; calmness of tint, equal balance of warmth and cold ; calmness of line, the maintenance of the horizontal. In sadness of tone, it is darkness that dominates ; in sadness of tint, the cold factor ; in sadness of line, the downward direction. The mode of expression is the optical mixture of tones, tints and their reactions, according to very constant laws.*"

This is a lucid explanation of the laws and methods of "division," which has nothing in common with the paltry method of spot-painting (pointillism).

Division signifies:

The exploitation of all factors—luminosity, colour and harmony, by:

(1) The optical mixture of exclusively pure pigments (all the tints of the prism and all their tones);

(2) The separation of the various elements (local colour, the colour of light, their reactions, etc.);

(3) The balance and proportion of these elements (according to the laws of contrast, gradation and irradiation);

(4) The choice of a touch proportioned to the dimensions of the picture.

Spot technique, on the contrary:

is the mode of expression chosen by the painter who prefers applying colour to canvas by tiny spots rather than by spreading it on the flat, regardless of balance or contrast. The spot is merely a stroke, a method, which, like all methods, is of no importance.

It is easy to understand why these painters have invariably repudiated the word "pointilliste," as a label almost as disagreeable to them as the still more insulting "confettist."

If these painters, who may be more readily described as "chromo-luminists" —a word dear to Seurat—adopted their title of Neo-Impressionists, this was in order to pay a tribute to their great predecessors and to define, subject to a different technique, the community of their aspirations: light and colour.

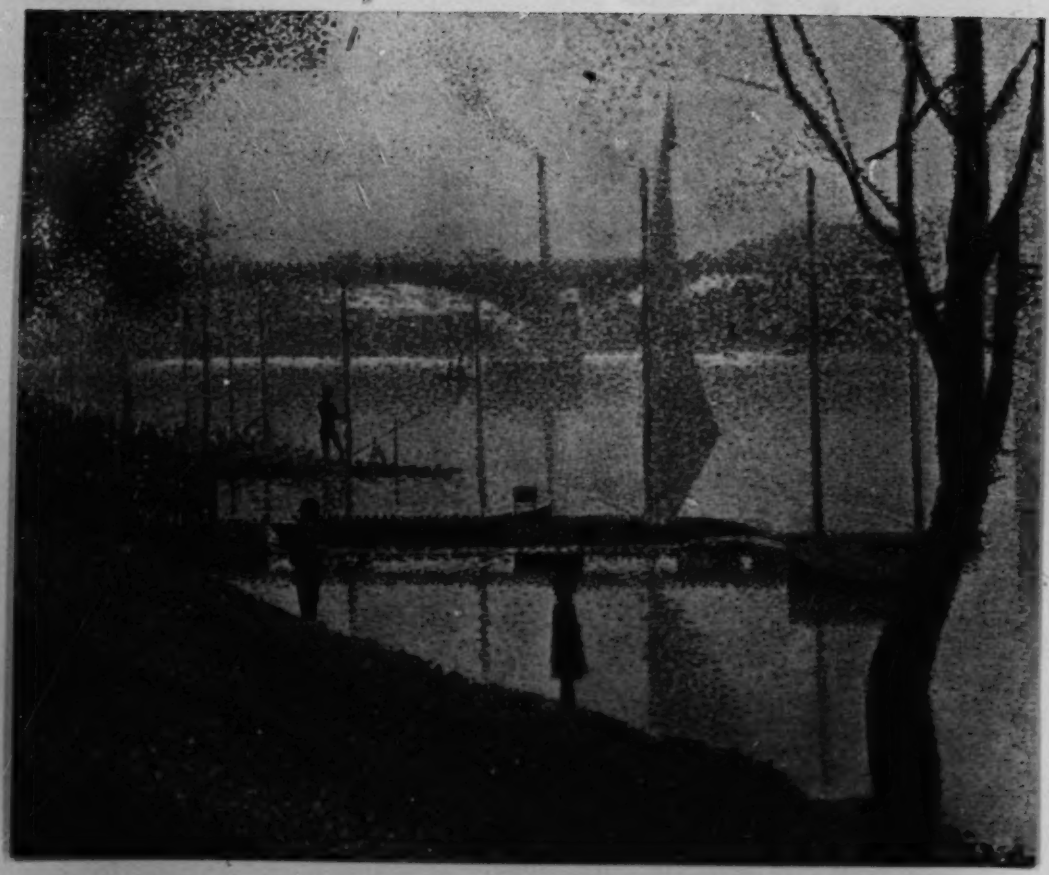
Moreover, the almost unconscious evolution of Camille Pissarro, from the technique of the Impressionists towards that of the Neo-Impressionists, proves the affinities of these studies.

The word "divisionist" was not sufficient to indicate this community and had besides been used by the Italian art critics to characterise the works of Segantini and his school.

The painters, whose works are exhibited, are therefore authentic representatives of the Neo-Impressionist group; following the example of Georges Seurat, they have fought, with the weapons of rhythm, measure and contrast, for the ideals of harmony, light and colour.

¶ Georges Seurat

Georges Seurat died in March, 1891, at the age of thirty-two, during the hanging of the Independent Artists, after a three-days' illness—of an infection of the throat contracted as a result of these difficult operations and not, as stated by an ill-informed biographer, of tuberculosis of many years' standing



LE PONT DE COURBEVOIE

SEURAT

Agreements and contracts were unknown to him. In all his life he only sold two canvases, one in 1887, at the Exhibition of the XX in Brussels (where his "Grande Jatte" was exhibited), "Le Bec du Hoc, Grandcamp," to Mr. Van Cutsem, for a sum of three hundred francs; the other, the "Chahut," exhibited with the Independent Artists in 1890, to his friend, Gustave Kahn.

On February 17, 1889, he wrote to Octave Maus, President of the Association of the XX:

"Dear Mr. Maus,

Very many thanks for what you wrote about me in the Cravache, of the 16th. Believe me, I am very grateful. I should like to have known the name of the amateur. If you can obtain sixty francs for my drawing, I shall be satisfied.

As for my POSEUSES, *I have some difficulty in fixing the price. I reckon as my expenses one year at seven francs a day : you see where that leads us. In short, all I can say is that the personality of the buyer may compensate me for the difference between his price and mine.*

Cordially yours,

SEURAT."

Seurat thus worked for a year on one picture. He asked for a salary of seven francs a day, subject to reduction.

According to this rate of charge, later reduced still more, it would have been possible, at the Exhibition of the Revue Blanche, in 1900, for the French State, the City of Paris, connoisseurs and dealers, to purchase "La Baignade," "La Grande Jatte," "Les Poseuses," "Le Chahut," "Le Cirque," and many other noble examples of his art.

They did not seize this opportunity. These works, now insured each for many thousands of pounds, have emigrated:

"La Baignade" to the Tate Gallery, London, hung near the Turners;

"La Grande Jatte" to the Chicago Museum;

"Les Poseuses" to the Barnes Collection, Philadelphia;

"Le Chahut" to the Kröller Collection, at The Hague.

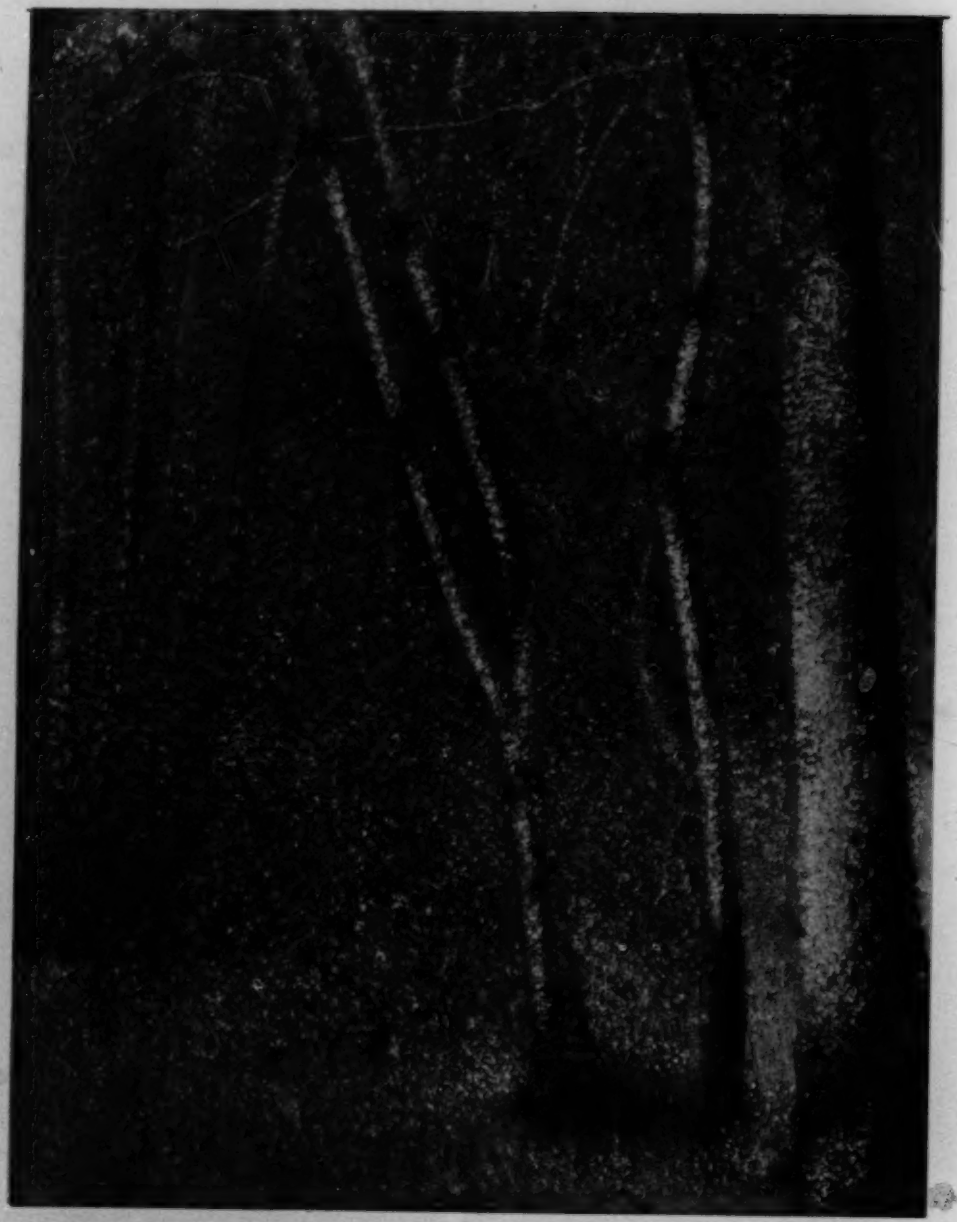
The majority of the other works are to be found scattered abroad.

"Le Cirque" also first emigrated to America. Fortunately, it has returned to the Louvre, thanks to the generous bequests of its owner, Mr. Quinn, who turned a ready ear to the supplication of a friend of Seurat, rightly alarmed at the exportation of his works.

The presence in our National Museum of this important work of the most characteristic painter of our age will help us to realise "the harmony of the monument edified by Seurat to the life of his time"—in the words of Lucie Cousturier.

PAUL SIGNAC.

NOTES ON THE PAINTERS AND CATALOGUE



SOUS-BOIS À PONTAUBERT

SEURAT

CHARLES ANGRAND

CHARLES ANGRAND was one of the founders of the Salon des Indépendants. There he made the acquaintance of Seurat and Signac and rapidly adhered to their ideas and took part in their campaigns. His divisionist period lasted but a short time, and but few works bear witness to this stage of his development.

His later paintings and pastels, although showing no further trace of division, nevertheless bear witness, by their contrasts, by the use of pure tones, by their very construction and line, to the Neo-Impressionist theories dictated by Seurat to Christophe.

Charles Angrand was born at Briquetot-sur-Oucille (Seine-Inférieure) on April 29, 1854. He began his career as a teacher. When he came to Paris, he continued to earn his living as a coach as he had done at Rouen. He died at Rouen on April 1, 1926, in modest circumstances, and less famous than he deserved since for many years he had kept away from the artistic disputes and conflicts of the time.

1 BIRTH OF A CALF (1914) *Pastel :* 27½ × 32¼ inches
Kindly lent by Monsieur François Cousturier

LUCIE COUSTURIER

THE latest adherent to the group, Lucie Cousturier, was born in Paris on December 19, 1876. She was an enthusiastic pupil of Signac, and, under his influence, became a great admirer of Seurat.

She exhibited with the Neo-Impressionists from 1906 to 1913, then, drawn by the magic of the south, settled for a long time on the Riviera. During the war the black troops were quartered in the south of France, and this seems to have aroused her interest in African subjects. Following this bent, she went a few years later to Africa, whence she returned with several books and numerous drawings and water-colours. Her spontaneous and lively personality, although well expressed in her paintings, is still better revealed in her sketches and water-colours, which are sensitive and at the same time vigorous.

Lucie Cousturier died on June 16, 1925.

2 PORTRAIT OF MADAME B . . . *Canvas :* 36¼ × 29 inches
Kindly lent by Monsieur François Cousturier

3 STILL-LIFE *Canvas :* 18 × 21½ inches
Kindly lent by Monsieur François Cousturier

HENRY-EDMOND CROSS

HENRY-EDMOND CROSS exhibited with Seurat at the Salon des Indépendants of 1884. Young and enthusiastic, this artist soon became a fervent adherent to the theories of the Neo-Impressionist group.

Cross was born at Douai on May 20, 1856. His real name was Henry-Edmond Delacroix. On Bonvin's advice he adopted the pseudonym of Cross, the English translation of his name, doubtless in memory of his mother, who was of British descent.

When he arrived in Paris in 1876 he had just left the Lille Academy, and for many years retained, as a result of the methods of that school, a marked preference for sombre colours. This is demonstrated in his first exhibit at the Salon of 1881.

His adherence to the Indépendants gave the signal for a total transformation of his method, and he rapidly attained mastery of that brilliant scale of striking colours and tonalities which is his greatest achievement.

Stricken with rheumatism, he was obliged, in 1891, to leave for the south of France to regain his health. Later, he travelled in Italy. He died on May 16, 1910, at Saint-Clair, near Le Lavandou (Var).

Henry-Edmond Cross was one of the most brilliant representatives of the Neo-Impressionist School, and used the division of tones with a mastery which places him in the foremost rank of this group, notwithstanding the fact that, about 1906, after one of his journeys to Italy, he endeavoured to work according to a less systematic method than that which he had hitherto applied. But he never entirely renounced the methods of the Neo-Impressionists, and even when he believed that he had succeeded in completely freeing himself from their doctrines, he remained under the influence of divisionism—of which he was one of the most ardent disciples.

4 ANTIBES (1908) *Canvas :* 32 × 25½ inches
Kindly lent by Dr. A. Roudinesco

5 HAULING THE NETS *Canvas :* 23¼ × 32 inches
Kindly lent by Dr. A. Roudinesco

6 PORTRAIT OF A YOUNG WOMAN (1896) *Canvas :* 23½ × 21¼ inches
Kindly lent by Dr. A. Roudinesco

7 SUNSET *Panel :* 6 × 10 inches

8 ST. CLAIR *Panel :* 6 × 10 inches

9 THE BOIS DE BOULOGNE *Panel :* 6 × 10 inches

10 LA BAIE *Canvas :* 25½ × 31½ inches

HENRI DELAVALLÉE

HENRI DELAVALLÉE was born at Rheims in 1862. He entered the Ecole des Beaux-Arts in Hébert's studio, going on to that of Olivier Merson. From that moment, the Impressionists, above all Manet, exercised upon him a great influence, and later he was moved even more strongly by the art and theories of Paul Gauguin. Henri Delavallée first met Gauguin in 1886 at Pont-Aven. Towards the same period, he also made the acquaintance of Camille Pissarro, and in 1888 exhibited with the Neo-Impressionists at the Pavillion of the City of Paris.

He began, however, to feel the attraction of the engravers' art, his teacher was the engraver Louis Monziés, with whom he exhibited from 1890 onwards at the second Exhibition of the Société des Peintres-Graveurs. The "Gazette des Beaux-Arts" issued a favourable criticism and even reproduced one of his plates. He devoted himself exclusively to engraving until 1895.

From 1895 to 1900 he stayed in Turkey. Having returned to France, he again took up painting, his work showing the influence of engraving processes and technique, and also of the theories on light of Professor Rood, the real father of the Neo-Impressionist School. His painting derives therefrom an accent of sincerity, an accuracy of drawing and a boldness of touch which are happily completed by a passionate cult of luminosity and a conscious and logical continuity in the development of his genius.

He is still living at Pont-Aven, the locality chosen by so many artists.

11 THE WALL — *Canvas :* 15 × 18 inches

12 THE BEACH — *Canvas :* 18 × 24 inches

13 THE ROAD IN SUNLIGHT — *Canvas :* 18 × 22 inches

ALBERT DUBOIS-PILLET

DUBOIS-PILLET played a very important part in the creation of the Société des Artistes Indépendants, exhibiting with Seurat in 1884. His personality was much less strongly marked than that of the other members of this group; but, owing to his faithful support of the Neo-Impressionist theories and his sincerity, he took an important place among the members of this school, and in this capacity figured in most of the exhibitions which they organised or to which they were invited.

His works are as yet little known to the general public, but the Musée du Puy possesses some of his pictures which bear witness to the merits of this painter.

Albert Dubois-Pillet was an officer in the Garde Républicaine and later major in the gendarmerie. He died at Le Puy-en-Velay in 1890.

14 THE QUAI DE LESSEPS, ROUEN — *Canvas :* 12½ × 18 inches

Signed with a dedication to Pissarro

15 THE TABLE LAMP — *Canvas :* Diameter 22 inches

LEO GAUSSON

LEO GAUSSON was one of Seurat's greatest admirers. Many of his paintings recall by their tonality and technique those of Seurat; in particular, certain landscape studies with their contrasting pinks and greens show the same freshness, the same spontaneous quality and the same infallibility of taste. He exhibited at the Salon des Indépendants from 1887 (seven paintings) up to 1894, regularly showing about ten pictures, mostly landscapes. At that time he was living in Lagny. The subtle harmonies of his work express an admirable receptivity, a charming feeling for nature.

16 OUTSKIRTS OF THE VILLAGE (1886) *Canvas :* 12½ × 17¾ inches
Kindly lent by Monsieur François Cousturier

17 THE UNDERGROWTH (1888) *Canvas :* 12¼ × 8¾ inches

HAYET

NOTWITHSTANDING the small number of works of this painter which are as yet known to the public, it is certain that he was lacking neither in talent nor in sensibility. But Hayet was extremely phlegmatic and somewhat bizarre in character. He kept fairly aloof from the group, taking part in the exhibitions without assuming an active rôle. He was sometimes to be found at the home of the composer Gabriel Fabre, rue Lepic.

In contrast to Seurat, who liked to paint static subjects, figures at rest, Hayet had a preference for the movement of crowds, markets, etc. In 1902 he exhibited his pictures in a tumble-down flat in the Boulevard Bonne Nouvelle. The majority were landscapes which he had brought back from a journey of fifteen months in the Cantal, the Isère department and Provence.

18 THE SUSPENSION BRIDGE *Panel :* 13½ × 18 inches

19 THE PLACE DE LA CONCORDE DURING THE EXHIBITION OF 1889 *Panel :* 8¼ × 11¾ inches

20 UNDER THE TREES *Panel :* 8 × 11½ inches

MAXIMILIEN LUCE

MAXIMILIEN LUCE is the complete type of the proletarian revolutionary of the end of the nineteenth century. Born in Paris, Rue Mayet, on March 13, 1858, of parents whose circumstances were extremely modest, he had early to grapple with the difficulties of existence. His childhood was passed under the tragic events of the Commune. Very early he was obliged to think of earning his living; his parents intended him to become a wood engraver and accordingly made him enter the Ecole des Arts Décoratifs. This later enabled him to become a collaborator of the English newspaper, the "Graphic," and of various other publications.

From evening drawing lessons at a school in the Rue de Vaugirard, Luce went on to attend drawing at the Gobelins for tapestry workers, given by Maillard, a Rome laureate; he then attended the Swiss Academy, where he made the acquaintance of a functionary of Carolus Duran's studio. Through the influence of the latter he succeeded in entering the Ecole des Beaux-Arts in 1877.

His first exhibition with the Salon des Indépendants dates from 1887. It was at about this time that he adopted the divisionist technique without, however, applying its doctrines as strictly as Signac, Seurat and Cross, and without achieving the luminosity of these masters. His colouring is less joyous, and frequently keeps to the more sombre tones. Later he almost entirely gave up divisionism and returned to a technique conforming more nearly to that of the old Impressionists.

The generous and enthusiastic character of Luce was the cause of his association with several political conflicts, in particular the famous anarchist trial of the Thirty, following which he published an album entitled "Mazas," in memory of the time he passed in the celebrated prison.

21 THE SEINE AT PARIS—TWILIGHT (1902) *Canvas :* 25½ × 20½ inches

22 LANDSCAPE (1890) *Canvas :* 19¾ × 31½ inches

23 PORTRAIT OF GUSTAVE KAHN *Canvas :* 10½ × 8½ inches

24 FACTORY CHIMNEYS, COUILLET *Canvas :* 29 × 39 inches

25 THE BRIDGE *Canvas :* fan-shape, 11½ × 23½ inches

LA CAUSETTE

CAMILLE PISSARRO

CAMILLE PISSARRO

PISSARRO is the sole painter of the great Impressionists to figure in our exhibition. Only part of his work is represented, namely, insofar as he adhered to divisionism.

His adhesion to this tendency, round about 1885, was a great spur to the younger artists, but Pissarro gradually tended to wean himself from a technique which was for him too rigorous and too absolute.

His Impressionist friends, moreover, were definitely opposed to his work in this direction, and even Durand-Ruel refused to purchase his canvases of this period, for the public would have nothing to do with them.

At the death of Seurat, Pissarro could no longer be reckoned as belonging to the divisionists; but these four or five years of experience left their mark upon his art.

26 LA CAUSETTE (1892) *Canvas :* 35½×46½ inches

THÉO VAN RYSSELBERGHE

ALTHOUGH one of the early divisionists, and painter during that period of some extremely important works, Théo Van Rysselberghe renounced this technique a few years later, but only little by little. Most of his later canvases still contain some trace of his Neo-Impressionist period. For a long time, even when not employing the method of visible touches, the choice of colours reveals the former influence.

He is one of the most representative Belgian painters of the time.

Théo van Rysselberghe died in 1926.

27 PORTRAIT OF MME. ANNA BOCH *Canvas :* 37×25 inches

28 GIRL WITH A STRAW HAT *Canvas :* 32×27½ inches
Kindly lent by Mme. Théo van Rysselberghe

29 PORTRAIT OF HENRI-EDMOND CROSS (1906) *Panel :* 9×7 inches
Kindly lent by Mme. Théo van Rysselberghe

GEORGES SEURAT

THE number of works produced by Seurat is inevitably very small. As already seen in the Preface, Seurat took one year to paint *Les Poseuses*. He worked slowly, but persistently, sometimes during the night, perched on a ladder before his great compositions; he had achieved such mastery that, notwithstanding the artificial light, he could accurately calculate what would be the result of his work by daylight. But in these circumstances it is clear that the number of his works was necessarily limited, since he died at the early age of thirty-one, in March, 1891, of an infection of the throat contracted during the hanging of the Salon des Indépendants.

He was born in Paris in December, 1859.

His greater works have all emigrated; they figure in the museums and important collections of foreign countries; the works which have remained in France—with the exception of *Le Cirque*, which is unfinished—are of smaller size, pictures or small panels, interesting studies for his larger works.

After his apprenticeship in the Ecole des Beaux-Arts, in Lehmann's class, where he made friends with Ernest Laurent and Aman-Jean, and admired the work of Delacroix, he experienced a desire to pursue still further the researches of the great Impressionists. Attracted by the theories of Chevreul, Helmholtz, Rood, Humbert de Superville, he endeavoured to apply to art the teachings of science, and elaborated the formula of divisionism, which met with much criticism—and also with much success, owing in the first place to the talent of three painters. For Seurat was soon joined by other artists, above all by Signac and Henry-Edmond Cross, who could thus give free rein to their taste for brilliant colouring.

Seurat's first contact with the public was in 1883, at the Salon des Artistes Français, where he exhibited a portrait of Aman-Jean.

After the foundation of the Salon des Indépendants in 1884, Seurat exhibited regularly with his friends, and served on the Committee from 1889 until his death.

30 LE CIRQUE (1889-91) *Canvas :* 79×66 inches
This picture formerly belonged to Signac, and afterwards to the American collector, John Quinn, who bequeathed it to the Louvre

31 LA POUDREUSE (1890) *Canvas :* 37½×31¼ inches
Kindly lent by the Home House Trustees, through the Courtauld Institute of Art

32 LE CHENAL DE GRAVELINES (1890) *Canvas :* 25½×31⅞ inches
Kindly lent by Samuel Courtauld, Esq.

33 LE PONT DE COURBEVOIE (1887) *Canvas :* 18×21½ inches
Kindly lent by Samuel Courtauld, Esq.

34 SEASCAPE *Panel :* 6¼ × 9⅞ inches
Kindly lent by Samuel Courtauld, Esq.

35 SOUS-BOIS À PONTAUBERT (1882) *Canvas :* 37¾ × 30¾ inches
Kindly lent by Kenneth Clark, Esq.

36 THE COUPLE (1885)
Study for La Grande Jatte (1884-1886) *Canvas :* 32 × 25½ inches
Kindly lent by J. M. Keynes, Esq.

37 WOMAN WITH PARASOL (1885)
Sketch for La Grande Jatte *Panel :* 10 × 6⅝ inches
Kindly lent by Lady Aberconway

38 THE PEASANTS (circa 1883) *Panel :* 6 × 10 inches
Kindly lent by Captain V. A. Cazalet

39 SKETCH FOR LA GRANDE JATTE (1885) *Panel :* 6 × 9½ inches
Kindly lent by P. M. Turner, Esq.

40 SKETCH FOR LA BAIGNADE (1883) *Panel :* 6 × 10 inches
Kindly lent by P. M. Turner, Esq.

41 SKETCH FOR LA GRANDE JATTE (1885) *Panel :* 6¾ × 10¼ inches
From the Collection of the late Josef Stransky

42 THE REAPER (circa 1883) *Panel :* 6¾ × 10¼ inches
From the Collection of the late Josef Stransky

43 LANDSCAPE WITH TOWER *Panel :* 6¼ × 9¾ inches

44 FOUR FIGURES IN A LANDSCAPE (1883) *Panel :* 6 × 9¾ inches

45 SKETCH FOR LA GRANDE JATTE (1885) *Panel :* 7 × 10 inches
Kindly lent by Madame Jules Rivière

46 SKETCH FOR LA GRANDE JATTE (1885) *Panel :* 10¼ × 6⅜ inches
Kindly lent by Madame Maurice Lonquéty

47 SKETCH FOR LA GRANDE JATTE:
"Shade and Sunlight" (1884) *Panel :* 6⅜ × 9⅞ inches
Kindly lent by Monsieur François Cousturier

48 THE NURSE *Charcoal drawing :* 12½ × 10 inches
Kindly lent by Monsieur François Cousturier

49 THE ROAD *Charcoal drawing :* 12¼ × 10 inches
Kindly lent by Monsieur François Cousturier

50 THE STREET *Panel :* 6⅜ × 9⅞ inches

51 THE RED ROOF *Panel :* 6 × 9½ inches
Kindly lent by Monsieur Bossuat

52 LANDSCAPE WITH TURRET *Panel :* 6 × 9½ inches
Kindly lent by Monsieur Bossuat

53 LANDSCAPE WITH FIGURE *Panel :* 6 × 9½ inches
Kindly lent by Monsieur Bossuat

54 SOLDIER SEATED ON A BENCH *Coloured pencil drawing :* 6 × 9½ inches
Kindly lent by Monsieur Bossuat

55 LA PARADE (study for the big picture) *Ink drawing :* 5 × 7¾ inches

LES GAZOMÈTRES

SIGNAC

THE FOLLOWING HAVE BEEN KINDLY LENT BY MONSIEUR FÉLIX FÉNÉON:

56	EDGE OF THE WOOD (circa 1883)	*Panel :* 6½ × 9¾ inches
57	SNOW LANDSCAPE (circa 1883)	*Panel :* 6⅛ × 9⅞ inches
58	THE PICNIC (circa 1885)	*Panel :* 6⅛ × 9¾ inches
59	THE MODEL, front view (1887) Study for Les Poseuses	*Panel :* 9¾ × 6¼ inches
60	THE MODEL, profile (1887)	*Panel :* 10 × 6¼ inches
61	THE MODEL, from behind (1887)	*Panel :* 10 × 6¼ inches
62	PORT EN BESSIN (circa 1888)	*Canvas :* 25⅝ × 32 inches
63	THE SLEEPER (circa 1883) Study for La Baignade	*Charcoal drawing :* 9½ × 12¼ inches
64	PLACE DE LA CONCORDE, WINTER (circa 1883)	*Charcoal drawing :* 9½ × 11⅞ inches
65	MAN WITH A PICK (circa 1883)	*Charcoal drawing :* 9½ × 12¼ inches
66	THE WHITE COAT (circa 1883)	*Charcoal drawing :* 12½ × 9⅛ inches
67	LA ZONE	*Charcoal drawing :* 9 × 12 inches
68	THE FOAL	*Charcoal drawing :* 9 × 12 inches
69	FIVE STUDIES OF HEADS FROM THE OLD MASTERS (1877), School drawing	8 × 9⅝ inches
70	YOUNG WARRIOR (circa 1877), School drawing	6 × 8 inches
71	VIRGIL (circa 1876), School drawing	9½ × 6 inches
72	[redacted] (1875-76), School drawing NUDE	8½ × 9½ inches

THE FOLLOWING HAVE BEEN KINDLY LENT BY MONSIEUR APPERT:

73	THE BOAT (1885)	*Canvas :* 25½ × 32 inches
74	THE FISHERMAN (1883)	*Panel :* 6¾ × 10¼ inches
75	CORNER OF THE GARDEN	*Panel :* 10¾ × 6¾ inches
76	ALONG THE PATH	*Charcoal drawing :* 12 × 9 inches
77	THE ANGELUS	*Charcoal drawing :* 13¾ × 18 inches
78	THE ROAD	*Charcoal drawing :* 13¾ × 13¾ inches
79	THE LABOURER	*Charcoal drawing :* 18 × 13¾ inches

PAUL SIGNAC

PAUL SIGNAC began his painting career in 1881; if he had acted according to the wishes of his family he would have been an architect. In 1883, he attended the courses of the free Academy of Bin; at that time he was twenty years of age, for he was born on November 11, 1863, in Paris, Passage des Panoramas. At an early date he linked his destiny with that of the Impressionists, his enthusiasm being aroused doubtless by their revolutionary tendencies to the same extent as, if not more than, by their technique. But when Seurat cleared the ground for a new order, Signac had to choose. He did not hesitate. He adhered wholeheartedly to the Neo-Impressionist school which, although conceived by an artist of so pacific and unaggressive a temperament as Seurat, nevertheless represented in the eyes of many who adopted its teachings, a combative even a revolutionary tendency.

Through his relations with Pissarro and on his introduction contact was established between the Impressionists and these younger artists.

The first divisionist canvases painted by Signac show unmistakable traces of Seurat's influence upon his disciple.

From the inception of the Salon des Indépendants, Signac exhibited with this group and became President of the Salon in 1908.

A passionate love of the sea justifies Signac's frequent choice of maritime subjects. Ports, ships, sea shores, the changing reflections of the water inspired his best paintings, and when he desired to find a place where he could work in solitude and peace, his choice fell upon Saint-Tropez, where he passed his days between painting and boating, leaving his brushes and easel to cross the beach to his sailing-boat.

Second to Saint-Tropez and Venice, La Rochelle was a powerful source of inspiration from which he returned with several fine canvases.

His desire to study his subject on the spot led Signac to paint numerous water-colours. The lightness of touch, the clarity and transparency of the latter make these sketches works of lasting value.

Signac was President of the Salon des Indépendants from 1908 to 1934. He died in August, 1935, universally recognised and honoured, without having renounced his revolutionary tendencies in technique as well as inspiration.

80 THE VILLAGE STREET — *Canvas :* 18 × 25½ inches

81 BANKS OF THE SEINE (1883) — *Canvas :* 23½ × 36¼ inches
Kindly lent by Monsieur A. de Monzie

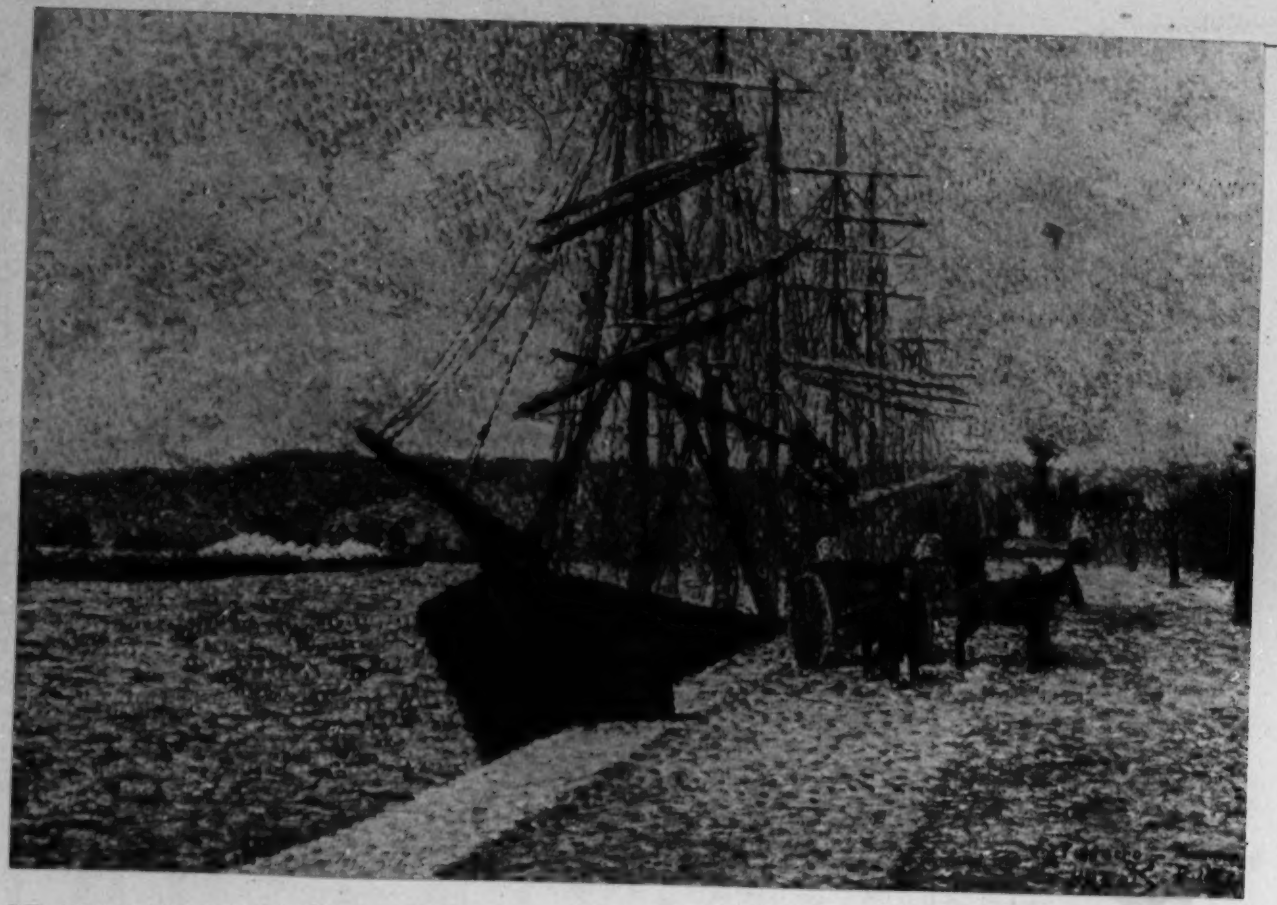
82 THE GASOMETERS (1886) — *Canvas :* 25½ × 32 inches

83 DESIGN FOR A FAN — *Water-colour : fan-shape,* 13½ × 27 inches

84 THE ANCHORAGE AT LA GIUDECCA, VENICE (1908) — *Canvas :* 28¾ × 36¼ inches
Kindly lent by Dr. A. Roudinesco

CHRONOLOGICAL TABLE

1854	Birth of Charles Angrand at Criquetot-sur-Oucille (Seine Inférieure).
1856	Birth of H.-E. Cross at Douai. His real name was Delacroix. His mother was of British descent, and it is thought that this gave him the idea of using the English translation of his name as pseudonym when he began to paint.
1858, March 13	Birth of Luce in Paris, Rue Mayet.
1859, December	Birth of Seurat in Paris.
1863, November 11	Birth of Signac in Paris, Passage des Panoramas.
1871	During the Commune, Luce attends courses at the Ecole des Arts Décoratifs.
1874	Luce attends the evening drawing courses at the school in the Rue de Vaugirard.
	Cross enters the Lille Academy.
1876, December 19	Birth of Lucie Cousturier.
	Cross arrives in Paris and enters Bonvin's studio.
	Luce paints his first important picture, "Jardin au Grand Montrouge."
1877	Luce enters the Ecole des Beaux-Arts.
1881	Signac begins to paint.
	First exhibit of Cross at the Salon. The picture is painted in sombre colours.
1882	Signac's first stay at Port en Bessin. He returned to that locality in 1883 and 1884.
1883	Seurat's first exhibit at the Salon des Artistes Français—a portrait of Aman-Jean.
1884, May 15–July 1	First Salon des Indépendants in the courtyard of the Tuileries, 402 exhibitors, including Odilon Redon, Seurat, Dubois-Pillet, Angrand, Cross, Signac. These six painters were not acquainted with one another; but they met several times in the course of the exhibition and exchanged their views on art.
	Seurat exhibits "La Baignade."
	Cross is influenced by the Impressionist school, and his colouring is appreciably lighter than in the beginning. He continues to exhibit with the Independent Painters till 1891.
	Maximilien Luce enters Carolus Duran's studio.



LE QUAI DE LESSEPS A ROUEN

DUBOIS-PILLET

1885 — Seurat paints several studies in the Ile de la Grande Jatte.

Signac, when painting on the quays of the Seine, makes the acquaintance of his senior, the Impressionist painter, Guillaumin. Guillaumin introduces him to Pissarro. Shortly after, Signac presents his friends to the two Impressionists.

1886 — Pissarro suggests to his friends of the Impressionist school that his young friends be invited to take part in the next exhibition of the Impressionist group. The exhibition is held at 1 Rue Laffitte. At this exhibition, works painted in accordance with the divisionist formula are shown for the first time.

Seurat's composition, "Dimanche à la Grande Jatte," causes a scandal.

Aug. and Sept. — Second Salon des Indépendants. In addition to "Dimanche à la Grande Jatte," Seurat exhibits landscapes—"Le Bec du Hoc," "La Rade de Grandcamp," "La Seine à Courbevoie."

1887 — At the exhibition of the "Société des Vingt" in Brussels, Seurat exhibits "La Grande Jatte" and six landscapes. He sells "Le Bec du Hoc à Grandcamp" for 300 francs.

At a further Salon des Indépendants, Luce exhibits for the first time. About this time he adopts the divisionist technique.

Seurat presents ten pictures: "Phare de Honfleur," "Embouchure de la Seine," "Port de Courbevoie," "La Grève de Bas Hutin."

Signac passes some time at Collioure. This is his first, but by no means his last, journey to the south of France.

1888 — The "Salon des Vingt" at Brussels, founded by Octave Maus, continues its exhibitions of modern painting. The artists taking part in these exhibitions include Toorop, Van Rysselberghe, H.-E. Cross, Dubois-Pillet.

Seurat sends to the Salon des Indépendants two important compositions: "Les Poseuses," "La Parade," and eight drawings.

Charles Angrand publishes his ideas with regard to technique in "Les Hommes du Jour."

1889 — Seurat is appointed member of the Committee of the Salon des Indépendants, on which he continues to serve until the end of his life. This year, he sends three landscapes to this Salon; and "Les Poseuses" and seven landscapes to the Société des Vingt in Brussels.

Signac meets Van Gogh at Cassis (Provence).

1890	Jules Christophe sets forth Seurat's doctrine in "Les Hommes d'Aujourd'hui." At the Salon des Indépendants, Seurat exhibits "La Poudreuse," "Le Chahut," portraits of Paul Alexis and Signac and a landscape of Port en Bessin. He sells "Le Chahut." Dubois-Pillet dies at Puy en Velay.
1891	Seurat exhibits at the Salon des Indépendants "Le Cirque" and "Le Chenal de Gravelines." Cross begins to paint according to the divisionist formula. He takes up his abode at Cabassou in the south of France (Estérel). Seurat dies of an infection of the throat, contracted during the hanging of the Salon des Indépendants.
1892	The Salon des Indépendants proceeds to a retrospective exhibition of Seurat's works, including forty-six canvases and drawings. Signac discovers Saint Tropez on a boating tour, and takes up his abode there. Luce rejoins Pissarro in London, then leaves for Saint Tropez with Signac.
1893	Luce stays in Brittany with the musician, Fevre.
1896	On a journey to Belgium, Luce visits the Borinage and the region of Charleroi. He begins to paint subjects drawn from these industrial districts and gradually gives up divisionism.
1900, March–April	Exhibition of "La Revue Blanche," representing the tendencies of the younger school of painting.
1902	The Hayet Exhibition, in an entresol of the Boulevard Bonne Nouvelle.
1902, June	Exhibition of Signac's works at Bing's.
1904, December	Exhibition of Signac's works at Druet's. (Preface of catalogue by Fénéon.) Cross makes his first journey to Italy.
1905, March	Exhibition of Cross' works at Druet's. (Preface of catalogue by Verhæren.) Exhibition of Seurat's works at the Salon des Indépendants.
1907, Jan.–Feb.	Exhibition of Signac's works at Bernheim Jeune's. (Preface of catalogue by Paul Adam.)
April	Exhibition of Cross' works at Bernheim Jeune's. (Preface by Maurice Denis.)

1908	Signac is appointed President of the Salon des Indépendants.
	Luce makes a journey to Holland.
	After a further journey to Italy, Cross begins to make a less strict use of the divisionist technique.
1910, May 16	Henri-Edmond Cross dies at Saint Clair, near Le Lavandou (Var.).
	"La Libre Esthétique" in Brussels organises an exhibition of Cross' works. (Preface by Maurice Denis.)
1925, April 1	Charles Angrand dies at Rouen.
June 16	Death of Lucie Cousturier.
1926	Death of Van Rysselberghe.
1935, August	Death of Signac.

After 1910, the cause of Neo-Impressionism required no further defence. The advent of the Fauves in 1905, and that of the Cubists in 1910, placed the Neo-Impressionist doctrine in the category of admitted and confirmed conceptions of art.

From the above notices it will be seen that, in and about the years 1900–1905, the foremost followers of this tendency exhibited frequently, either in groups or alone. Various picture-dealers gave them regular support. All born about the same time, they affirmed their personality during the same period. Their group, therefore, constitutes an exceptionally homogeneous whole, which plays an essential part in the history of contemporary painting.

They represent the first reaction against an Impressionist doctrine which they had at first merely intended to explore further. The Impressionists had, in fact, already utilised division of tone and juxtaposition of touches, in order to give their colours more intensity and better to express the vibration and the luminosity of the atmosphere; but this technique, which they had invented, was of a spontaneous, individual and transient character. It was well suited to the illustration of the passing moment, which they sought to catch and hold fast in a picture. Seurat, on the contrary, wished to make of individual improvisation a rule—of intuition an extremely definite scientific system. In codifying improvisation, he created a new discipline.

This discipline led him to compose with extreme rigour. To prevent this division of tone from resulting in incoherence and disorder it was necessary when composing a picture to be able to rely upon strictly correct, almost rigid linear drawing.

This is the explanation of the finished works of Seurat with their regular mosaic, whereas his studies are, on the contrary, of an extremely spontaneous character. This also explains the importance ascribed to him later by the Cubists, when they realised this strictness of drawing and composition, which became finally one of the essential rules of their new artistic code.

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